

In Four Numbers

N<sup>o</sup> 1

PREPARATION A L'ETUDE

(Indispensable AUX HARPISTES de toute espèce de force

Two Hundred  
Short Miscellaneous & Independent  
Passages

FOR THE

HARP

Intended as a PREPARATION & POWERFUL AID to the Harpists

Regular Practice

(Adapted to give Steadiness & freedom TO THE HANDS flexibility & strength

TO THE FINGERS

AND A

THOROUGH KNOWLEDGE OF EVERY SPECIES OF FINGERING

by

N. C. BOCHSA.

Pour les Petits et les Grands

Five, Six, Hall,

NEW YORK

5, EAST 14<sup>TH</sup> STREET.

LONDON

EDWIN ASHDOWN

(Limited)

HANOVER SQUARE.

TORONTO

144, VICTORIA STREET

Pr. 3/

2<sup>nd</sup> Number containing 50 Miscellaneous Passages 3/6  
3<sup>rd</sup> Number Ditto 3/6 1<sup>st</sup> Number Ditto 3/6  
The Whole in one Book Pr 10/6



Digitized by the Internet Archive  
in 2011 with funding from  
Brigham Young University

<http://www.archive.org/details/prparationlt01boch2>



The following Miscellaneous Passages (which will be found of the greatest use, if a Selection of them be played daily before the usual regular practice, "*pour mettre les doigts en train*" need not be studied precisely in the order they are classed, but the particular abilities of each Harpist must be considered and the Selection made accordingly.

(It would be advisable at first to practice each hand separately)

Mark well each Note.

Nº 1.

Accelerando.



Nº 2.

Accelº



Nº 3.

Accelº



Nº 4.



Nº 5.



Nº 6.

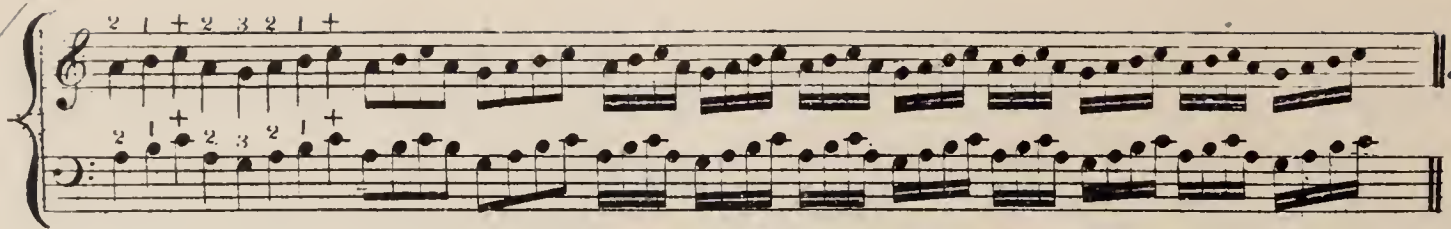


Nº 7.





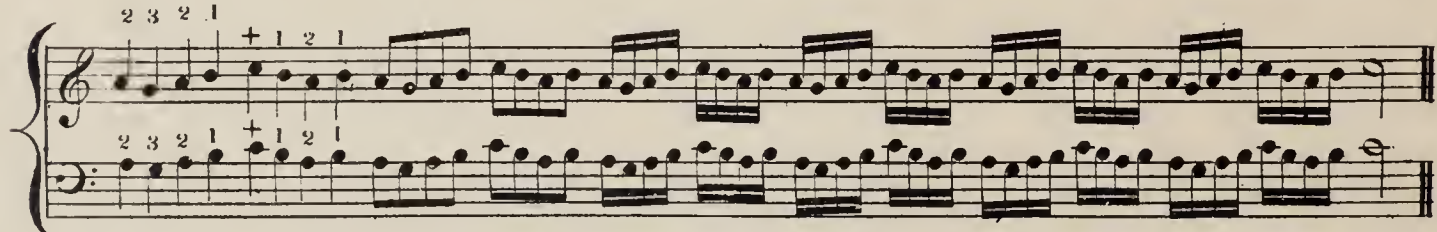
## No. 8.



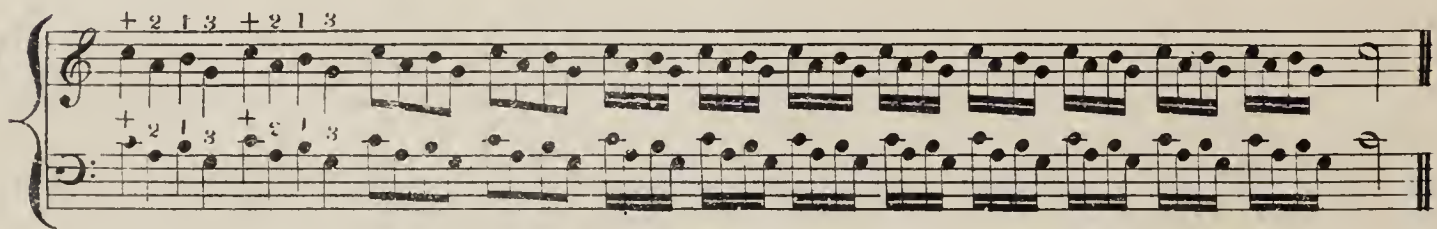
## No. 9.



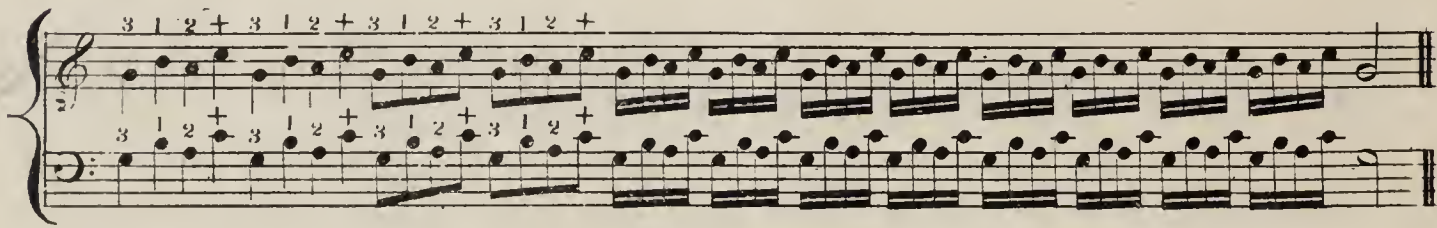
## No. 10.



## No. 11.



## No. 12.



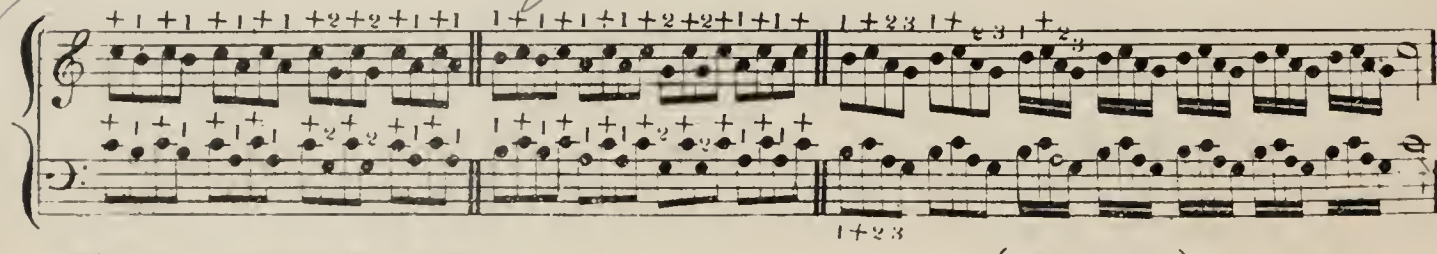
## No. 13.



## No. 14.

## No. 15.

## No. 16.





3

[illegible]

No. 19.

Handwritten musical score for No. 19. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some handwritten annotations in red ink, including "2341" and "12312". The score is divided into two measures by a double bar line. The first measure contains a treble staff and a bass staff. The second measure contains a treble staff and a bass staff. The score ends with a double bar line.

## No. 20.

No. 20.

The musical score for No. 20 consists of two staves, Treble and Bass, in common time (C). The notation is a form of shorthand where notes are represented by dots and stems, with rhythmic values indicated by numbers above the notes. Fingerings are indicated by numbers 1-5 above the notes. The piece is divided into measures by vertical bar lines. The first staff has a treble clef and the second staff has a bass clef. The notation is as follows:

Staff 1 (Treble):

Measure 1: 3 2 1 + 1 + 1 + 1 + 1 2

Measure 2: 3 2 1 + 1 + 1 + 1 + 1 2

Measure 3: 3 2 1 + 3 2

Measure 4: 1 + 1 + 1 2

Measure 5: 3 2 1 + 3 2

Measure 6: 1 + 1 + 1 2

Staff 2 (Bass):

Measure 1: 3 2 1 + 1 + 1 + 1 + 1 2

Measure 2: 3 2 1 + 1 + 1 + 1 + 1 2

Measure 3: 3 2 1 + 1 + 1 + 1 + 1 2

Measure 4: 3 2 1 + 1 + 1 + 1 + 1 2

Measure 5: 3 2 1 + 1 + 1 + 1 + 1 2

Measure 6: 3 2 1 + 1 + 1 + 1 + 1 2

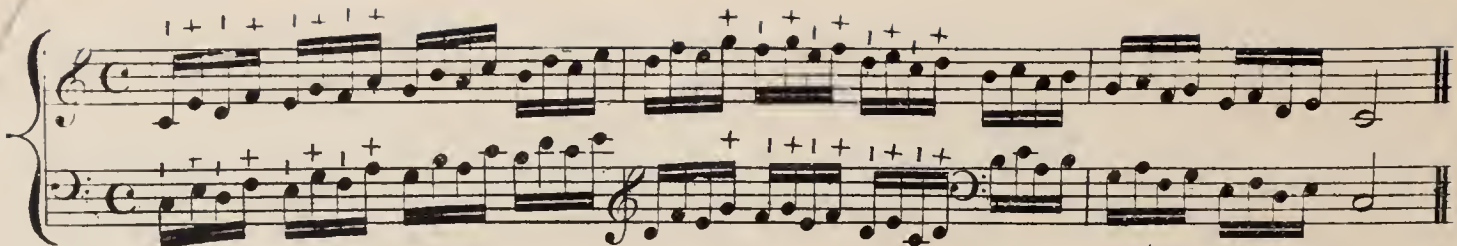
## No. 21.

Handwritten musical score for No. 21, featuring a piano introduction and a solo section. The score is written for piano (p) and includes a variety of musical notations such as eighth notes, sixteenth notes, and rests. The tempo is marked 'Allegretto'.

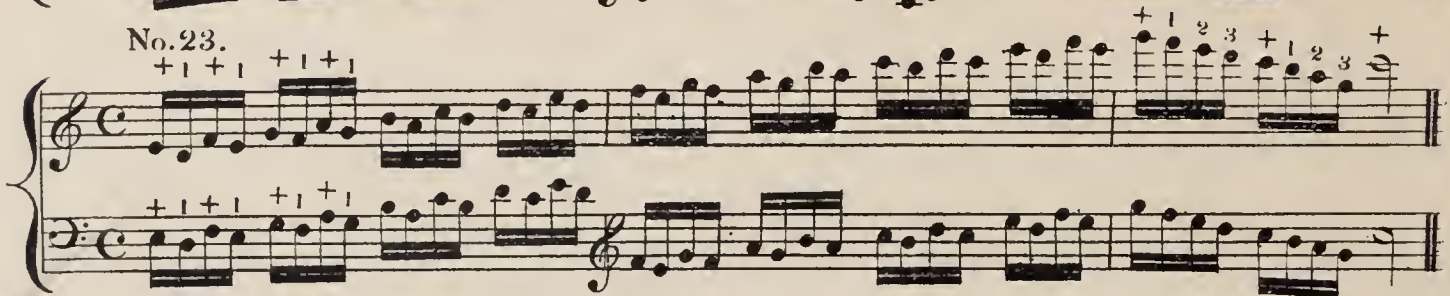
A musical score for a piano piece, likely a waltz, featuring two staves. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody is characterized by rapid sixteenth-note passages. Above the first staff, there are fingerings: '+ 1 2 3 + 1 2 3'. Above the second staff, there are fingerings: '+ 1 2 3' and '+ 1 2 3'. The piece concludes with a double bar line and a repeat sign.



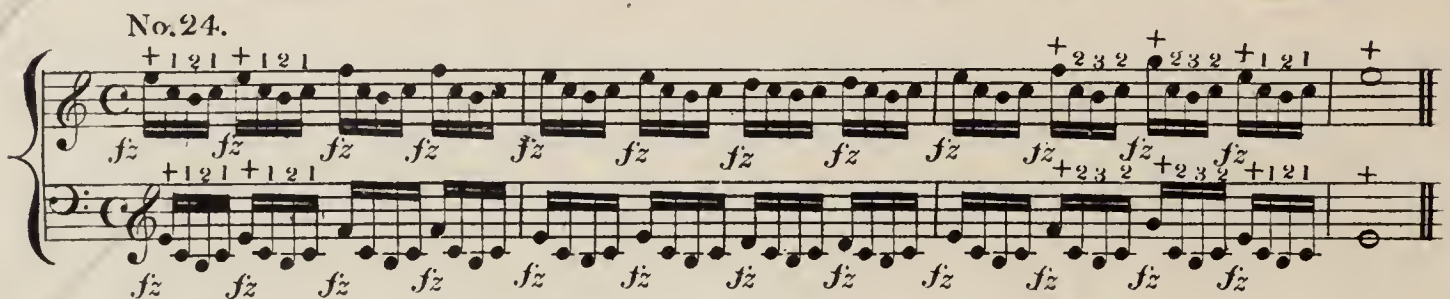
## No. 22.



## No. 23.



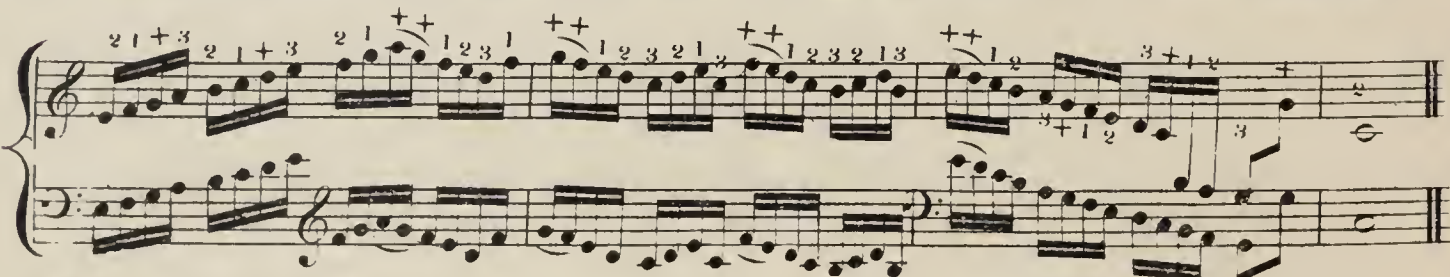
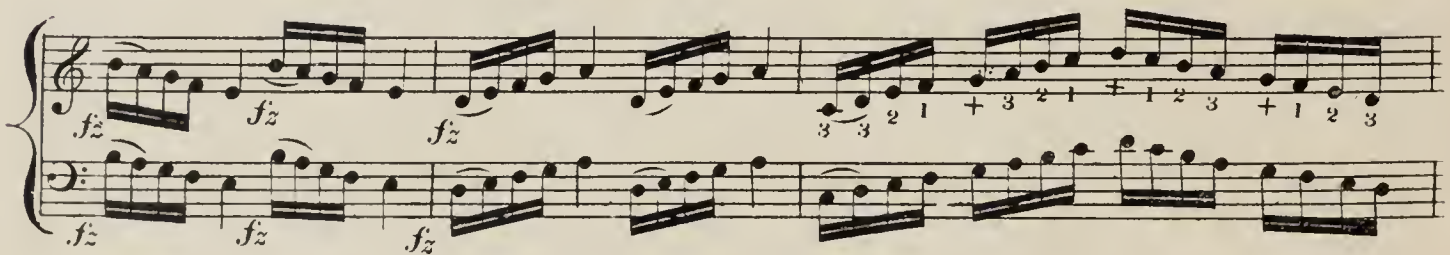
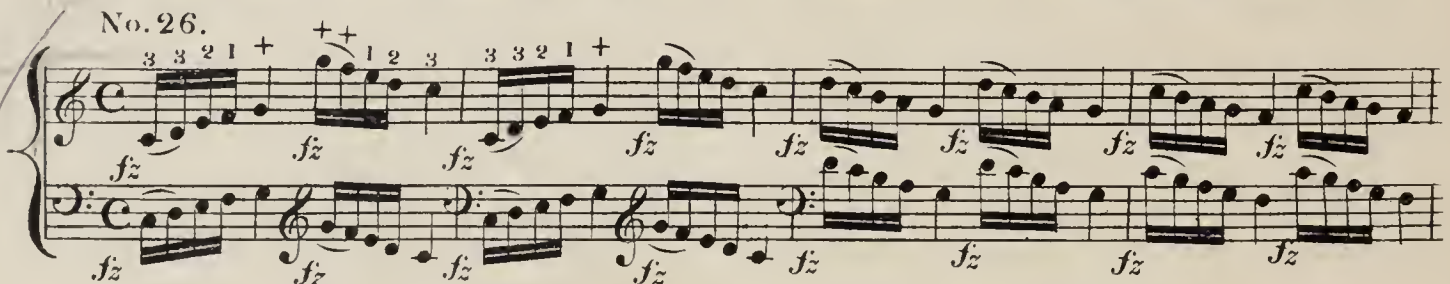
## No. 24.



## No. 25.



## No. 26.





No. 27.

5

21 + 1 2 3 + 1 2 3 2 1 + 3 2 1 + N<sup>o</sup> 28 + 1 2 + 1 2 3 + 1 2 3 + 1 2 3 1 2 3 + 1 2 3 2 1

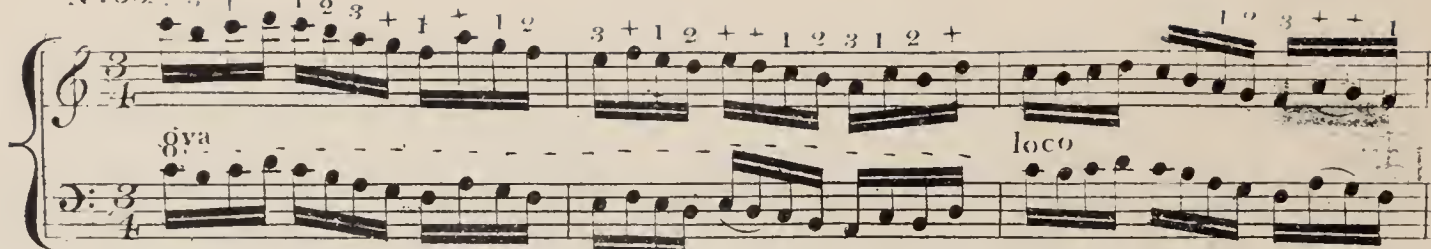
+ 1 2 + 1 2 3 + 1 2 3 + 1 2 3 0

3+    ++ 1 2 3 2 1 + 3 2 1    + 2 0 1 + 3 2 1 + 3 2 1    + 2 1 +    No. 32.    + 1 2 3 2 1 + 1 + 1 2 3 2 1 + 1

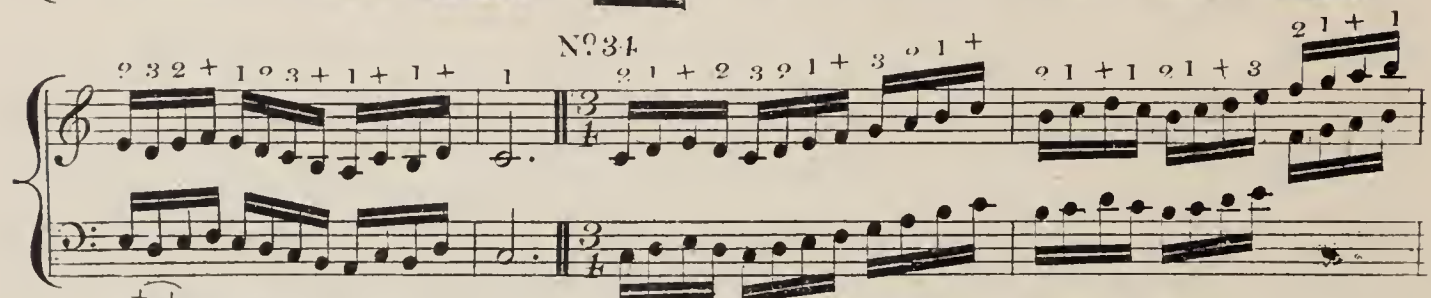
8va



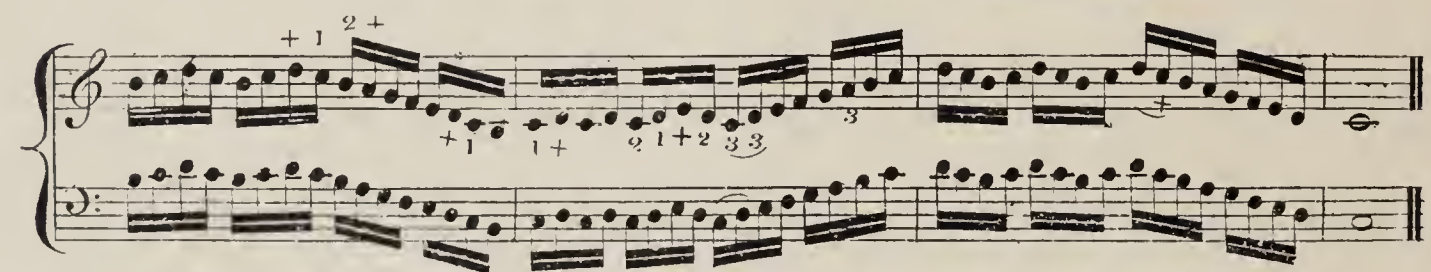
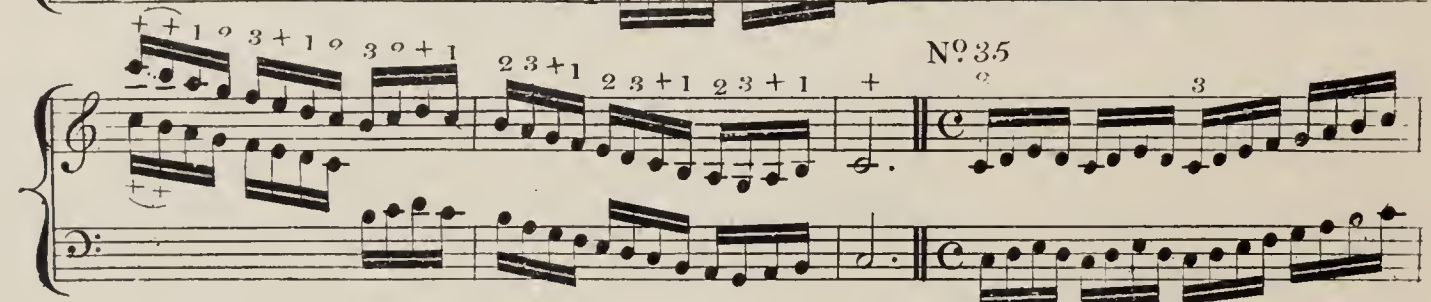
## Nº 33



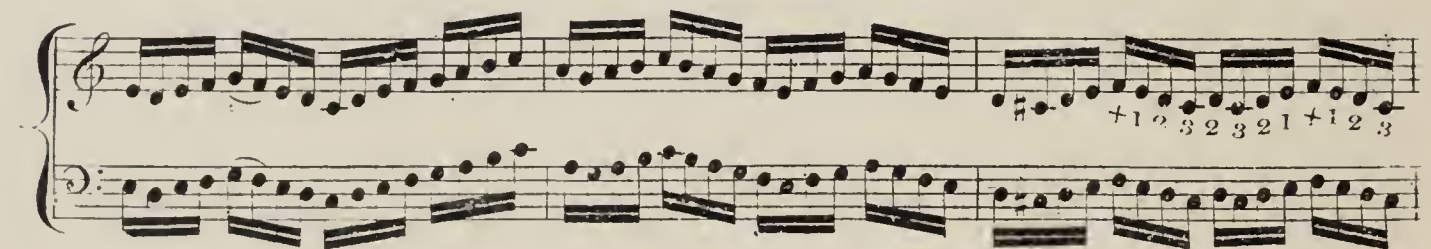
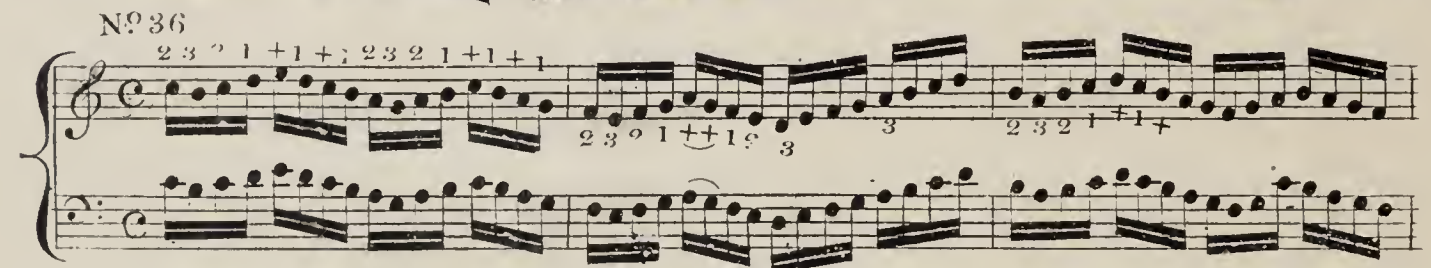
## Nº 34



## Nº 35



## Nº 36





N<sup>o</sup> 37.

N<sup>o</sup> 38.

N<sup>o</sup> 39.

N<sup>o</sup> 40.

N<sup>o</sup> 41.

N<sup>o</sup> 42.

Nº 43

Nº 44

Nº 45

Nº 46

Nº 47

Nº 48

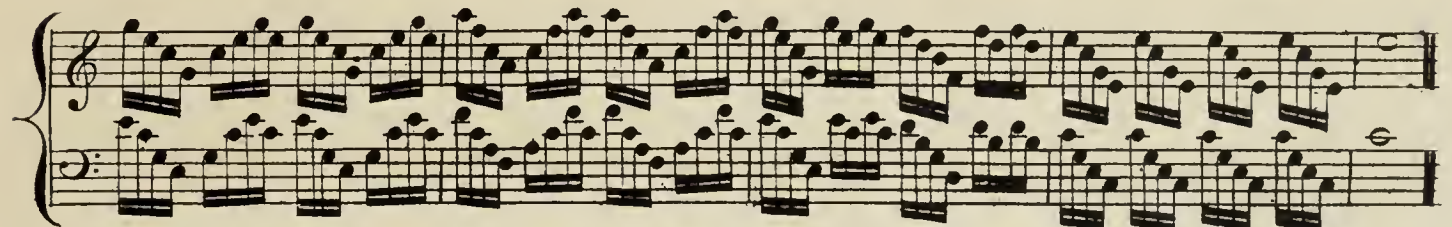
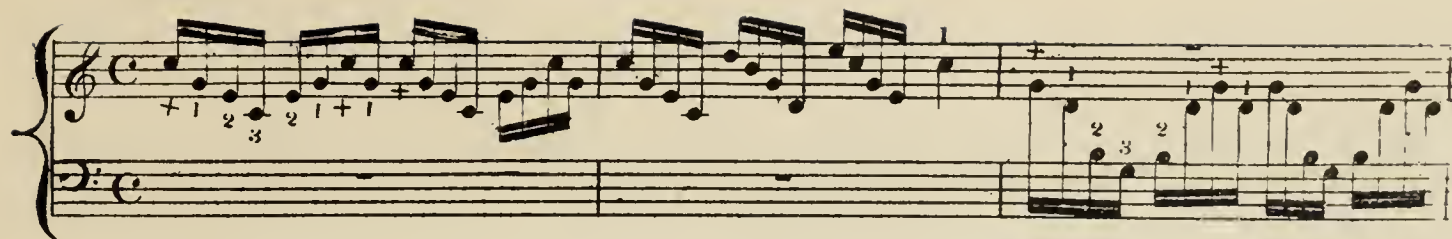
Miscellaneous Passages No. 1, Pichsa.

(A & P. 4810.)

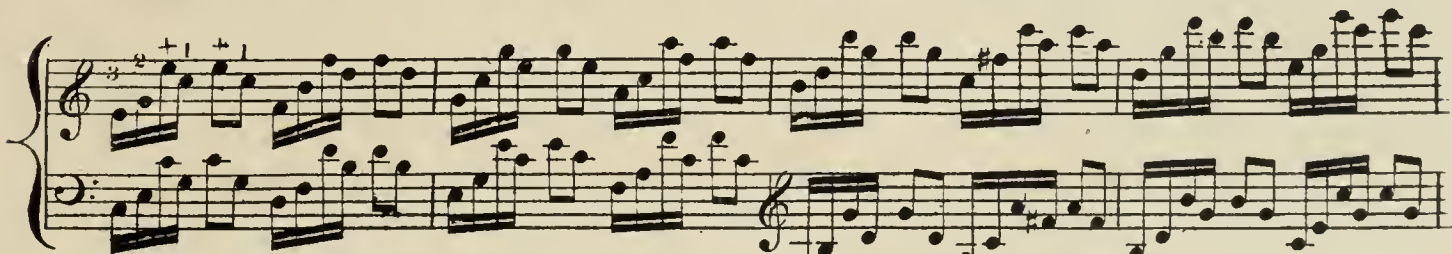
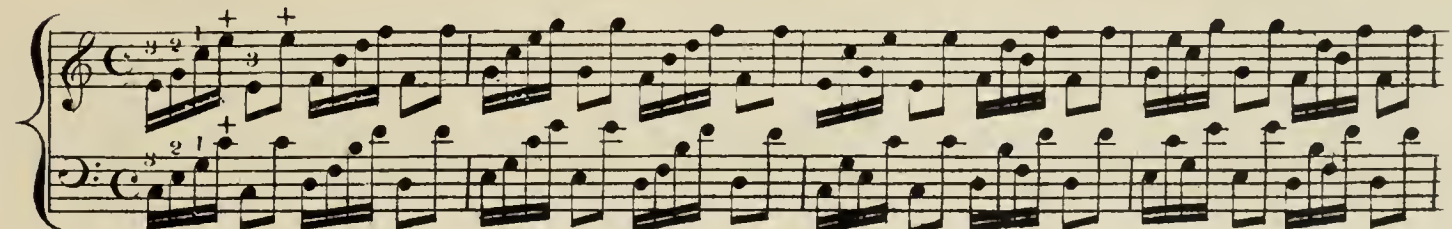


No. 49.

9



No. 50.





# A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PABLO.	
1. Fantasia, dedicated to Thalberg.	5 0
2. Introduction and variations on a favourite Air of Bellini.	4 0
3. Marche favorite du Sultan.	3 0
4. Twelve favourite airs.	3 0

APOTOMAS.	
WELSH MELODIES:	
1. The rising of the sun.	1 6
2. Of noble race was Shenkin.	1 6
3. Ap Shenkin.	1 6
4. Poor Mary Anne.	1 6
5. Love's fascination.	1 6
6. Sweet Richard.	1 6
7. Apotomas's polka.	3 0

BELLOTTA, F.	
1. Galop brillant.	2 6
2. Il trovatore. Fantasia sur l'opéra de Verdi.	3 6

BOCHSA, N. C.	
LE MÉNÉSTRÉL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucresia).	2 6
2. O divina Agnese (Beatrice di Tenda).	2 6
3. Com'è bello (Lucresia Borgia).	2 6
4. Meco & Voga voga luna (La Straniera).	2 6
5. March & Pas redoublé (Saffo).	2 6
6. Voga, voga, & Sogno talor (Parisiina).	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).	2 6
8. Ah! tu sei (Parisiina).	2 6
9. Quanto è bello (L'élisir d'amore).	2 6
10. Io l'India (Torquato Tasso).	2 6

RÉCRÉATIONS pour les Harpistes de toutes les forces:	
1. My own blue bell.	1 6
2. The bridal ring.	1 6
3. The Prince of Wales' march.	2 6
4. March in the old Irish style.	2 6
5. Souvenir à l'Ecosaise.	2 6
6. The wild white rose.	2 6
7. Rondo à la villageoise.	2 6
8. L'invitation à la polka.	2 6
9. Le moulinet.	2 6
10. Welch polka.	2 6

RELICS IRLANDAISES. Favourite Irish airs in 3 books:	
1. Planxty Kelly and The old woman.	1 6
2. Nancy Dawson and Savourneen Deelish.	1 6
3. Sly Patrick and The Moreen.	1 6

Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books. each	
1. 4 0	

PRÉPARATION À L'ÉTUDE. 100 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books. each	
1. 3 0	

EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books. each	
1. 7 6	

ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.	
1. 10 0	

TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions.	
1. 3 0	

THE PUPIL'S COMPANION. Forty progressive studies. 4 books. each	
1. 4 0	

TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys.	
1. 3 0	

1. A te diro (Roberto Devereux). Transcription.	3 0
2. A temple to friendship (T. Moore). Variations.	3 0
3. Cease your funning. Fantasia and variations.	4 0
4. Cease your funning. (Variations as sung by Mrs. Salmon).	4 0
5. Grand military march.	2 0
6. Grand parade march.	2 6
7. L'encouragement. Simple melodies arranged in a most easy style.	2 6
8. Partant pour la Syrie. Fantasia martiale.	4 0
9. Petit souvenir (Tyrolienne de Guillaume Tell).	4 0
10. Tartar divertimento (introducing the Tartar drum).	4 0
11. The celebrated Rossignol waltz.	1 6
12. The last new French march.	2 6
13. Weber's last waltz. Grand and brilliant variations.	3 0

CHATTERTON, FREDERICK.	
1. Amor! possente nome. Petite fantasia.	3 0
2. L'horloge des Tuileries. Petit amusement.	3 0
3. La carnaval de Venise. Morceau fantastique.	3 0
4. The dawn of spring. Easter piece.	3 0

CHATTERTON, J. BALSIR.	
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement.	
1. 5 0	

A SELECTION OF HIS FAVOURITE COMPOSITIONS:	
1. Annie Laurie. Scotch melody. Transcribed.	3 0
2. Auld Robin Gray. Scotch melody. Transcribed.	3 0
3. Bardic relics, No. 1. Sweet Richard.	3 0
4. Bardic relics, No. 2. Nos galan.	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol.	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin.	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.	3 0
8. Bridal march.	2 6
9. Chant des Cruautés (J. Blumenthal).	3 0
10. Don Pasquale. Fantasia.	3 0
11. Gems of Irish melody, No. 1.	3 0
12. Gems of Irish melody, No. 2.	3 0
13. God save the Queen. Variations.	3 0
14. Gondolier row. Variations.	3 0
15. Grand American march.	2 6
16. Il trovatore (The prison scene).	3 0
17. Kathleen Mavourneen and Dermot astore.	3 0
18. L'élisir d'amore. Fantasia.	3 0
19. La gitana. The new cachucha.	4 6
20. Les noces. Fantasia, introducing Danish air.	3 0
21. Relics of Wales (Three Welsh airs).	3 0
22. Rousseau's dream. Capriccio.	3 0
23. The bloom is on the rye (Bishop).	3 0
24. The light of other days (Balfie).	3 0
25. The old house at home (Loder).	3 0
26. Victoria march (introducing "The brave old oak").	3 0

CHIPP, T. P.	
1. I love but thee (T. Moore). Introduction and variations.	3 0

DUSSEK, O. E.	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan.	1 0
2. The rising of the lark.	1 0
3. March of the men of Harlech.	1 0
4. Lilla's a lady.	1 0
5. Savourneen deelish.	1 0
6. La rosa waltz.	1 0

GODEFROID, FELIX.	
1. Lucresia Borgia. Fantasia on Donizetti's opera.	4 0
2. Norma. Fantasia on Bellini's opera.	4 0

HOLST, GUSTAVUS VON	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air.	2 6
2. Le vaillant troubadour.	2 6
3. The farewell of Raoul de Coucy.	2 6
4. Le départ du jeune Grec.	2 6
5. Adolphe. German air.	2 6
6. German Waltzes.	2 6
7. Ve banks and braes o' bonny Doon.	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march.	2 6
9. Stanco di pascalar. Veetian air.	2 6
10. Di piacer (La gassa ladra).	2 6

HUNT, W. B.	
1. The blue bells of Scotland. Introduction and variations.	3 0

LABARRE, THEODORE.	
1. Non più mesta. Fantasia on Rossini's air.	3 0
2. The last rose of summer. Variations.	2 6
3. There is no home like my own. Variations.	2 6

MEYER, F. C.	
1. Auld Robin Gray. Divertimento.	3 0
2. Mélange (introducing "My lodging" and "The rose-tree in full bearing").	1 0

OBERTHÜR, CHARLES.	
1. Op. 25. Addio, mia vita, addio! Barcarolle.	1 6
2. Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.	6 0
3. Op. 27. Rémiscences des Mousquetaires. Fantasia on Halevy's opera.	3 0
4. Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi.	7 0
5. Op. 29. La mélancolie de F. Prume. Transcription.	1 6
6. Op. 30. Una lagrima sulla tomba di Paris Alvars. Elégie.	5 0
7. Op. 31. La belle Emmeline. Impromptu.	3 6

Op. 37. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade.	3 6
2. La coquette.	2 0
3. La consolation.	3 0

Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide.	3 0
2. The first violet.	3 0
3. Zuleika.	3 0
4. Cooling zephyrs.	3 0
5. The huntsman, soldier, and sailor.	3 0
6. A ride I once was taking (Trab, trab).	3 0
7. My harp now lies broken (Maid of Judah).	3 0
8. My heart's on the Rhine.	3 0
9. From the Alp the horn resounding.	3 0
10. With sword at rest (The standard bearer).	3 0
11. When the swallows fly towards home (Agathe).	3 0
12. Oh! wert thou mine for ever.	3 0

Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ve flowrets that to me she gave.	1 6
2. Praise of tears.	1 6
3. Norman's Gesang.	1 6

Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease.	3 0
2. Forth I roam.	3 0
3. If o'er the boundless sky.	3 0

Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle.	3 6
2. Zurich.	3 6
3. St. Gallis.	3 6

Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace.	2 6
2. La fontaine.	2 6
3. Si oiseau j'étais.	2 6

Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär.	3 0
2. Lisle Laute, lisle linde.	3 0
3. Virgo Maria (O Sanctissima).	3 0

Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose.	2 0
2. Sorrow and relief.	2 0
3. Cradle song.	2 6

Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs).	
1. 6 0	

Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.	
1. 1 6	

Op. 121. Trois morceaux caractéristiques:	
1. La gitana.	3 0
2. Mélodie mazurque.	3 0
3. La gazelle.	3 0

Op. 127. Sacred melodies:	
1. Martin Luther's hymn.	2 6
2. Old hundredth psalm.	2 6
3. Before Jehovah's awful throne.	2 6
4. Airs from "The Creation" (Haydn).	4 0
5. Vital spark of heavenly flame.	2 6
6. Agnus Dei (Mozart).	2 6

Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page.	2 0
2. A ce mot tout s'anime. Air de Marguerite.	2 0

OBERTHÜR, CHARLES—continued.	
Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even.	2 0
2. She was a creature strange as fair.	2 0
3. 'Tis sweet when in the glowing west.	2 0

Op. 132. Nereides. Sketch.	
1. 3 0	
Op. 142. L'invitation del gondoliere. Sketch.	
1. 6 0	
Op. 144. Il trovatore. Fantasia on Verdi's opera.	
1. 6 0	
Op. 146. La traviata. Souvenir de l'opéra de Verdi.	
1. 2 0	

Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed each.	
1. Ah! che la morte.	Trovatore
2. Il balen del suo sorriso.	Trovatore
3. Si la stanchezza.	Trovatore
4. Stride la vampa.	Trovatore
5. La mia letizia.	Lombardi
6. La donna è mobile.	Rigoletto
7. Parigi, o cara.	Traviata
8. Ah, fors'è lui.	Traviata
9. Di Provenza il mar.	Traviata
10. Libiamo (Brindisi).	Traviata
11. Ernani involami.	Ernani
12. Va pensiero.	Nabucco

Op. 153. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs.	2 0
2. Murmuring waves.	2 0
3. My bark glides through the silver wave.	2 0
4. Water sprites.	2 0

Op. 159. Andalusia. Bolero brillant.	
1. 4 0	
Op. 166. The keel row. Fantasia.	
1. 4 0	
Op. 167. Santa Lucia. Neapolitan air.	
1. 4 0	
Op. 170. Un ballo in maschera. Fantasia.	
1. 4 0	

Songs without words:	
1. Dans ces instants où l'âme pense.	2 0
2. Ich denke jein, wenn durch den Hain der Nachtigallen.	2 0
3. Eilende Wolken, Segler der Lüfte.	2 0
4. Emeina.	1 0
5. Selige Tage.	1 0
6. Nachgefühl.	1 0
7. Adieu, charmant pays de France.	3 0
8. For I, methinks, till I grow old.	3 0
9. L'air est doux, le ciel est beau.	2 0
10. Ange aux yeux bleus.	2 0
11. We rove among the roses.	2 0
12. Au bord du Rhin.	2 0
13. Au bord de la Lahn.	2 0
14. Au bord de la Nahe.	2 0
15. Au bord du Neckar.	2 0
16. Auf liebtem Zweig.	1 0
17. Ah! be not sad.	2 0
18. Remind me not.	1 0

"VOYAGE LYRIQUE." Twenty-four National Airs. each	
1. Norway.	13. Romagna.
2. Sweden.	14. Naples.
3. Denmark.	15. Spain.
4. Russia (God save the Emperor).	16. Portugal.
5. Prussia.	17. Switzerland.
6. Prussia.	18. France (La Marseillaise).
7. Poland.	19. France (Les Girondins).
8. Saxony.	20. Belgium.
9. Bavaria.	21. Holland.
10. Austria (Haydn's hymn).	22. England (Rule Britannia).
11. Hungary.	23. America (Hail Columbia).
12. Sardinia.	24. England (God save the Queen).

STEIL, W. H.	
1. My lodging is on the cold ground (variations).	1 0

STREATHER, WILLIAM.	
1. Deh vieni alla finestra. Serenade from Don Juan.	2 0
2. Home, sweet home, of Thalberg, transcribed.	3 0

TAYLOR, GERHARD.	
1. Com'è gentil (Don Pasquale). Transcription.	1 6
2. Fantasia on Irish melodies (The harp that once, Believe me, all, and Meeting of the waters).	3 0
3. Two favours. Irish melodies (Coolin and The minstrel boy). Variations.	3 0
4. Rigoletto. Fantasia on Verdi's opera.	1 0

THOMAS, JOHN.	
---------------	--

WELSH MELODIES. Transcribed:	
1. The ash grove.	1 6
2. The bells of Aberdovey.	3 0
3. Sweet melody, sweet Richard.	2 6
4. The rising of the sun.	3 0
5. The march of the men of Harlech.	3 0
6. Riding over the mountain (original melody by J. Thomas).	3 0
7. The plain of Rhuddlan.	3 0
8. Love's fascination.	3 0
9. The rising of the lark.	3 0
10. The camp (Of noble race was Shenkin).	3 0
11. Megan's daughter.	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas).	3 0
13. Watching the wheat.	3 0
14. New year's eve.	3 0
15. David of the white rock, or The dying bard to his harp.	3 0
16. Over the stone.	3 0
17. The miller's daughter.	3 0
18. Come to battle.	3 0
19. All through the night.	3 0
20. The blackbird.	3 0
21. The dawn of day.	3 0
22. Britain's lament.	3 0
23. Black Sir Harry.	3 0
24. The departure of the king.	3 0

La source. Caprice of J. Blumenthal, transcribed.	
1. 4 0	
The harmonious blacksmith, of Handel, transcribed.	
1. 2 6	

WRIGHT, T. H.	
Caledonian Fantasia, introducing favourite Scotch melodies.	
1. 4 0	
Com'è gentil (Don Pasquale). Fantasia.	
1. 2 0	
Deh calma oh ciel (Otello). Transcription.	
1. 2 0	
Fra poco a me ricovero (Lucia). Arrangement.	
1. 1 0	